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English 06-346-01

Professor White

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Paper Proposal:

The Stain of Bleeding

*Topic*

As outlined for the course on the third page of the syllabus, my topic is focused on “the [Latino] quest for validation and agency in the interplay of acculturation”

*Thesis*

[While some may claim that “The Countryless Woman” is intended exclusively for the “countryless,” I interpret Ana Castillo’s piece as a response to the authors who have dissolved their heritage into the traditional Anglo society;] rather than communicating with just her own culture, Castillo directly approaches those diverse yet obscure authors – who ignore or even deny their heritage – so as to reveal the true plight of negligent acculturation.

*Resources and Intended Discoveries*

 I intend to use Ana Castillo’s “The Countryless Woman” as my core text of discussion. This essay drives at the heart of my argument to the extent that Castillo’s primary focus is to avoid acculturation; as the self-assigned representative of her culture, Castillo reveals the necessity to define one’s own culture and the importance of embracing such culture. As one of my secondary resources, I would like to play with the discussion in Cherríe Moraga’s “La Güera,” regarding her call for survivors. I think this essay will pose as substantial evidence to the extent that it supports the significance of embracing one’s own heritage; moreover, the essay reveals the plight of negligent acculturation in which it states that there will not be a future unless the diverse and self-empowered people claim it. Along with the same claims, I intend to refer to Gloría Anzaldúa’s “Borderlands/*La Frontera*.” I think Anzaldúa stresses the same claims as do Moraga and Castillo to the extent that Anzaldúa’s piece poses as an outcry for those who are distant to come closer and communicate; Anzaldúa reveals this harm of distance in its negligent acculturation, and, in turn, she calls for a more definitive approach to define the diversity and multiple identities to which one belongs. To add a sense of balance to the body of my paper, I would like to try and discuss Benjamín Alire Saenz’s “Exile” in relation to the outcry of diverse and obscure authors. With this particular piece, I would like to discover a sense of balance between both acculturation and defining one’s own sense of identity; I think this would be a great piece to play with this idea because I think Saenz also encounters this dilemma. Along with the balance of Saenz, I may also refer to the Pat Mora’s “Sonrisas” because it also toys with the idea of acculturation and identity. Overall, I think these resources will develop my argument significantly as well as cause me to consider multiple perspectives.

*Account Passages*

From the Anzaldúa, third account:

“One of the most compelling elements of this conversation is her discussion about the Pachuco language (Anzaldúa 449). From the very beginning, Anzaldúa establishes that she does not have a language to which she belongs; she emphasize Pachuco as the language which she can identify as her own. Yet even though she identifies it as a “secret code” between her and the Chicanas, she still shares the translated code to the reader. It is such a clever invitation to the world which she builds for herself – the personal approach. In fact, it seems as though she is not only inviting the reader to a world of the Pachuco language, but it also seems as if she is inviting the reader to the rebellion that the Pachuco language signifies. Immediately, the personal approach mixes with the sudden call for strength and support.”

“Consider the conversation of Cherríe Moraga in her piece “La Guera.” Before she dives into the heart of her essay, she begins with her accounts of personal history – the stories and the elements of her heritage that can never be forgotten (Ventura 94). In fact, even though there are some stories that were wished never to be told – like the fact that Moraga’s mother came from an impoverished state – “[they] can remember it in their blood as if it was yesterday” (Ventura 94). After all, these stories are the beginning to their future as Latinos – beyond the surface of Latino culture, into their diverse world – in which Moraga concludes that “”it is looking to the nightmare that the dream is found. There, the survivor emerges to insist on a future, yes, born out of what is dark and female. The feminist movement must be a movement of such survivors, a movement with a future” (Ventura 99).”

From the Saenz, fourth account:

“He insists to sit at the window of his office, interpret the colors of the sky, and reflect on his exile. Even though he does not act upon his thoughts, it seems as though they has transformed him, nonetheless. I am referring to the first few lines of the essay in which he directly address the colors he emphasizes throughout the piece – the meaning of the burning purples (Saenz 100). He realizes that there had always been this sense of belonging to the sunrise of Mexico – the purples – yet he never truly felt its deep sensation – burning - the passion to its inevitable existence. He explains that his encounter with the Migra is the light to the fire he only felt as a subtle burn.”